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PAUL GILSON

Solfèges

pour

Chant et Piano

— VII —

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# SOLFÈGE.

VOLUME VII.

PAUL GILSON.



Nous prions M.M. les professeurs de relire les avant-propos des volumes précédents. Ces avant-propos contiennent des observations dont il convient de tenir compte.

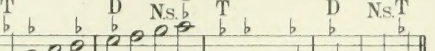
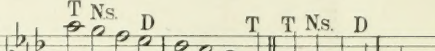


Il y a utilité à ce que l'accompagnement, à partir du Ve volume, soit textuellement exécuté au piano, car beaucoup de leçons de solfège sont formées de la combinaison du chant avec la partie de clavier, l'une complétant l'autre. Il vaut mieux que le professeur ne joue pas lui-même la partie de piano, ce qui aurait pour effet de disséminer son attention.



Ton de LAb.

T = Tonique; D = Dominante; N.s. = Note sensible.

1.   
2. 

### Comparaison du ton de $LA^b$ avec celui de $MI^b$ .

T = Tonique; D = Dominante; S.D = Sous-dominante; N.s. = Note sensible.

3.

*MI<sup>b</sup>* T S.D D Ns. T T S.D D  
degrés: 1 2 3 4 5 6 7 1 1 2 3 4 5

*LA<sup>b</sup>* T S.D D Ns. T  
degrés: 1 2 3 4 5 6 7 1

4.

*MI<sup>b</sup>* T S.D D Ns. T T S.D D T  
degrés: 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

*LA<sup>b</sup>* T S.D D Ns. T S.D D  
degrés: 1 2 3 4 5 6 7 1 2 3 4 5

## 5. Intervalles diatoniques.

The image shows a musical score for the song "Die Wacht am Rhein". It consists of five staves of music, each labeled with a letter and a superscript (a), (b<sup>1</sup>), (b<sup>2</sup>), (d<sup>1</sup>), (d<sup>2</sup>), (e), (f<sup>1</sup>). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is written in a single melodic line on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The score is presented in a clear, legible format, suitable for a music book or manuscript.

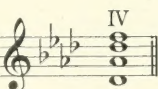


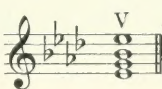
Five staves of musical notation in B-flat major (two flats). The first staff is marked  $f^2)$ , the second  $h^1)$ , the third  $h^2)$ , the fourth  $i)$ , and the fifth  $j)$ . The notation includes various note values, rests, and bar lines.

## 6. Accords.

I = Tonique. Piano: 

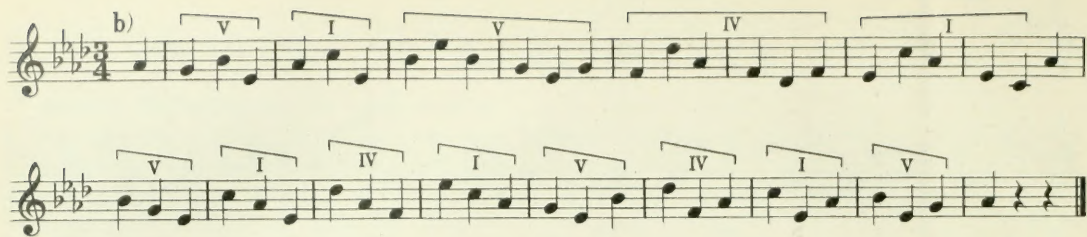
Three staves of musical notation in B-flat major, labeled a), b), and c). Each staff shows a sequence of notes with slurs and accents, ending with a whole note chord.

IV = Sous-dominante. Piano: 

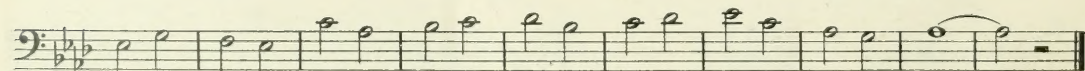
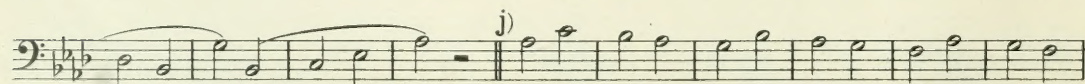
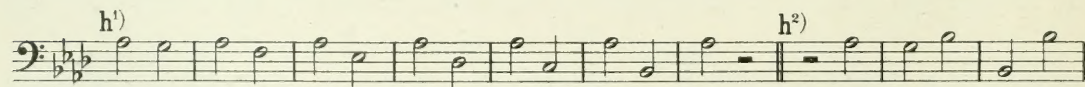
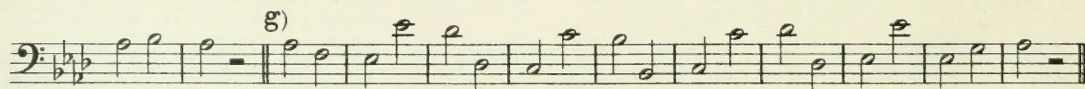
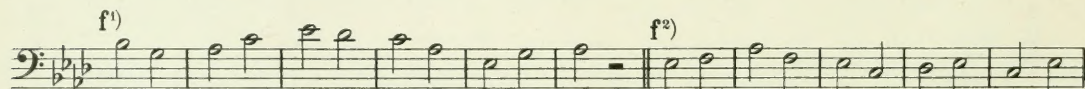
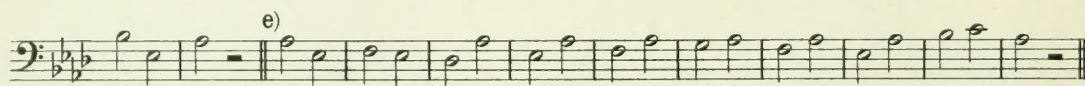
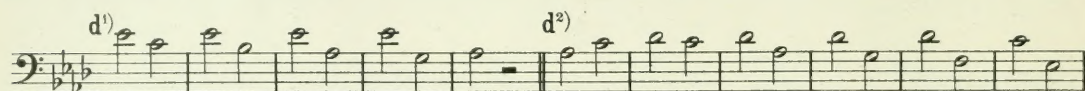
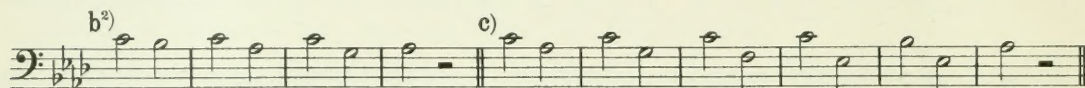
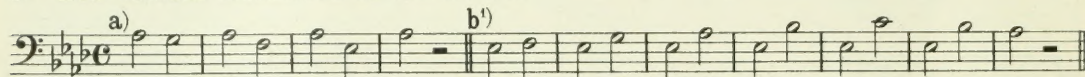
V = Dominante. Piano: 

7.

Three staves of musical notation in B-flat major, labeled a). The notation shows a sequence of notes with slurs and accents, and includes Roman numerals IV, V, and I above the notes.



5<sup>b</sup> Les mêmes exercices en clé de Fa.







## 9. Accord V.

a)

b)

Piano: V 5 2 7 5 I Piano: I V 5 2

## 10. Accord IV.

Piano: V 5 7 2 5 I Piano: IV 1 6 4 1 4 6 5 I

## Appoggiatures montantes.

## 11. a) Accord I.

Piano: I 1 3 5 1 3 5 1 3

## b) Accord IV et V.

Piano: I IV 4 1 6 6 4 V 2 7 7 5 2 IV 4

IV 1 4 5 6 V 5 2 7 5 6 I 1

## Appoggiatures montantes et descendantes.

Les chiffres encadrés ① ② numérotent les mesures.

## 12. Accord I.

a)

Piano: I 1 1 3 3 3 1 5



b)

I 1 3 5 1 1 5 1 3 1 I IV I

c)

I 1 3 1 5 1 3 1 5 1 IV IV I

### 13. Accords V et I alternés.

a)

Piano: I V I 3 1 5

V 7 2 I 5 1 I 3 V I

b)

I V I V I V I

V I V I V I V I

## 14. Accords IV, V et I.

Piano: I 1 IV 6 4 I 3 V

I IV I IV V I

## 15.

Piano: V I IV V IV I V V V IV

(ou I)

V I IV V I V IV

IV V I V I

## Gammes et appoggiatures mélangées.

16. Allegro moderato. (All<sup>o</sup> mod<sup>to</sup>)

Piano: I V



7 6 9 6 3

I IV 6 V V I IV 6 3

11 13 14

[pas de triolet] temps: 1 2 3 4

I IV V I IV V I IV I

pp

## 17. Allegretto. ①

p Piano.

8 10 12 f

16 18 dim.

6 20 21 22 23

8 8

## 18. Andante.

Musical score for a piece titled "18. Andante." in 9/8 time. The score is written for piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Andante." and the dynamics range from *f* (forte) to *p* (piano).

The score is divided into several systems, with measures numbered 3, 5, 7, 9, 12, 14, 16, 18, 20, 22, and 24. The first system (measures 1-4) features a piano introduction with a forte (*f*) dynamic. The second system (measures 5-8) includes a mezzo-forte (*mf*) dynamic and a "unis-" marking. The third system (measures 9-12) features a mezzo-forte (*mf*) dynamic, a "son" marking, a "unisson" marking, and a "p" marking. The fourth system (measures 13-16) includes a "cresc." (crescendo) marking, a "dim." (diminuendo) marking, and a "p" marking. The fifth system (measures 17-20) includes a "cresc." marking, a "dim." marking, and a "p" marking. The sixth system (measures 21-24) includes a "cresc." marking, a "dim." marking, and a "p" marking.

Performance instructions include:
 

- "son" (sonorous)
- "unisson" (unison)
- "cresc." (crescendo)
- "dim." (diminuendo)
- "p" (piano)
- "mf" (mezzo-forte)
- "f" (forte)
- "rit." (ritardando)
- "marc. cresc." (marked crescendo)
- "tempo (reprenez le mouvement)" (tempo, resume the movement)
- "animez le mouvement" (animate the movement)
- "retenez" (hold)

The score concludes with a final measure marked "rit." and a "marc. cresc." marking.



1ère Leçon composée spécialement pour ce solfège  
par M. Ch. de Sutter, directeur du Conservatoire de Courtrai.

# 19. Andantino.\*)

\*) Andantino („petit andante“, c'est-à-dire un peu plus vite qu'Andante — soit à peu près Allegretto. Certains professeurs prétendent, à tort, que l'Andantino est plus lent que l'Andante).

# 19bis Molto vivo (presto).

Measures 1-17 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes a variety of musical notations such as slurs, ties, and dynamic markings like *sf* (sforzando), *ff* (fortissimo), and *dim.* (diminuendo). Measure numbers 1, 5, 10, 15, and 17 are indicated in circles. There are also markings like *stacc.* (staccato) and *p* (piano).

## 20. Grands intervalles diatoniques.

**Andante.**

Measures 1-13 of a musical score titled "20. Grands intervalles diatoniques." The tempo is marked **Andante.** The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score features large diatonic intervals. Dynamics include *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). Measure numbers 2, 4, 6, 10, 12, and 13 are indicated in circles. There are also markings like *stacc.* (staccato) and *p* (piano).



Exercise 20, measures 19-20. Treble and bass staves with piano accompaniment. Dynamics include *f*, *cresc.*, and *ff*. A tremolo effect is indicated on the right.

## 21. Chromatismes. (7<sup>-</sup>, 6<sup>-</sup>, 4<sup>+</sup>, 5<sup>+</sup>)

Moderato.

Exercise 21, measures 1-5. Treble and bass staves with piano accompaniment. Dynamics include *p(f)* and *Piano*. Chromaticism degrees are indicated below the notes: 7<sup>-</sup>, 6<sup>-</sup>, 4<sup>+</sup>, 4<sup>+</sup>, 5<sup>+</sup>.

## 22.

Moderato.

Exercise 22, measures 1-17. Treble and bass staves with piano accompaniment. Dynamics include *p(f)*. Measure numbers 3, 5, 7, 9, 11, 13, 15, 17 are indicated above the staves.

23. Modulations en  $LA\flat$ ,  $MI\flat$ ,  $FA$ ,  $LA\flat$ .

D'après un chant populaire flamand.

Moderato.

Musical score for exercise 23, titled "Modulations en  $LA\flat$ ,  $MI\flat$ ,  $FA$ ,  $LA\flat$ ". The tempo is marked "Moderato." and the source is "D'après un chant populaire flamand." The score is written for piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is  $LA\flat$  (three flats). The time signature is 3/4. The score consists of five systems of staves. The piano part features various chords and arpeggios, with dynamics ranging from  $f$  (forte) to  $mf$  (mezzo-forte) and  $p$  (piano). The voice part features a melody with various intervals and dynamics, including  $f$ ,  $mf$ ,  $p$ , and  $cresc.$  (crescendo). The score includes measure numbers 1, 2, 5, 8, 11, 13, 15, 17, 19, 21, 24, 27, and 30. The final measure is marked with a double bar line and the number 8.

24. Modulations en  $LA\flat$ ,  $UT$ ,  $SI\flat$ ,  $ut$  m.,  $LA\flat$ .

D'après un chant populaire Wallon.

Vivo, quasi  $\text{♩}$ .

Musical score for exercise 24, titled "Modulations en  $LA\flat$ ,  $UT$ ,  $SI\flat$ ,  $ut$  m.,  $LA\flat$ ". The tempo is marked "Vivo, quasi  $\text{♩}$ ." and the source is "D'après un chant populaire Wallon." The score is written for piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is  $LA\flat$  (three flats). The time signature is 3/4. The score consists of two systems of staves. The piano part features various chords and arpeggios, with dynamics ranging from  $f$  (forte) to  $sf$  (sforzando). The voice part features a melody with various intervals and dynamics, including  $f$ ,  $sf$ , and  $cresc.$  (crescendo). The score includes measure numbers 1, 2, and 3. The final measure is marked with a double bar line and the number 8.



5 *octave* 7 9 *p*

11 13

15 *octave* 17 *pp*

19 21 *f* 23 *6te*

25 27

29 31

3 4 5 1

Detailed description: This is a musical score for piano, spanning measures 5 to 31. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score is arranged in three systems, each with a treble and bass staff. Measure numbers 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, and 31 are indicated by circled numbers. Dynamic markings include *p* (piano) at measures 5, 15, and 17, and *pp* (pianissimo) at measure 17. An *octave* marking is present above measure 5, and a *6te* (sixteenth) marking is above measure 21. The bass staff features complex rhythmic patterns, including sixteenth-note runs and chords. The treble staff has a more melodic line with some rests. The score concludes with a final measure (31) featuring a triplet of eighth notes (3, 4, 5) followed by a single eighth note (1).

# Rythmes divers.

Prendre garde à la durée exacte des notes surmontées d'un tiret: — (= note soutenue) d'un point: (note détachée) d'un soufflet: > (= note accentuée).

## 25. Allegretto.

25. Allegretto.

1 7 9 11 13 15 17 19

*cresc.* *f* *marc. cresc.* *f*

Prendre garde aux nuances, à l'indication 1<sup>ère</sup> et 2<sup>me</sup> fois, au D.C. (de la 30<sup>e</sup> mesure reprendre la 2<sup>me</sup> mesure, enfin, observer que la Coda ne sera chantée qu'après avoir effectué le D.C. (on ira alors de la mesure 16 à la mesure 31).

## 26. Presto.

26. Presto.

1 2 3 4

*f* *(2<sup>e</sup> fois, p cresc.)* *f*



Musical score for piano, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks.

System 1: Measures 6 and 8. Dynamics: *p*.

System 2: Measures 9 and 12. Dynamics: *p*, *cresc.*.

System 3: Measures 11 and 16. Dynamics: *f*, *dim.*. Text: *2me fois à la Coda.*

System 4: Measures 17 and 22. Dynamics: *p*, *cresc.*, *f*.

System 5: Measures 24 and 28. Dynamics: *f*, *p*, *f*, *dim.*.

30 *p* *D.C.* 8

Coda. 31 *cresc.* *f*

Coda. *f*

33 *p cresc.* 35

*f* *col 8* *f*

+8

## 27. Contretemps et abréviations.

Alla turca.\*) 4 5 *pp*

8 10 12

\*) Alla turca : à la turque, c'est-à-dire comme une marche turque. Les marches militaires turques furent très à la mode à la fin du XVIII<sup>e</sup> Siècle et au commencement du XIX<sup>e</sup>



13 4 17 19

*pp* *a* *b* *a—b*

21 23 25

*cresc.* *p* *f* *p cresc.* *f*

27 29 31

*mf* *pp* *pp cresc.* *mf*

33 35 37 39

*f* *p* *f* *cresc.*

41 43 45 47

*f* *p cresc.* *mf* *cresc.* *f* *f* *p cresc.* *mf* *cresc.* *f*

49 51

*f* *dim.* *p* *p*

# VINGT-SIXIÈME PARTIE.

## 28. Transposition écrite. Table des concordances.

Les notes noires indiquent les octaviations, (S. 31.)

Fonctions T degrés: 1	2	3	S.D 4	D 5	6	N.S. 7	T 1
<i>LA♭</i>	<i>MI♭</i>	<i>SI♭</i>	<i>FA</i>	<i>UT</i>	<i>SOL</i>	<i>RE</i>	<i>LA</i>
<i>MI♭</i>	<i>SI♭</i>	<i>FA</i>	<i>UT</i>	<i>SOL</i>	<i>RE</i>	<i>LA</i>	<i>MI♭</i>
<i>SI♭</i>	<i>FA</i>	<i>UT</i>	<i>SOL</i>	<i>RE</i>	<i>LA</i>	<i>MI♭</i>	<i>LA♭</i>
<i>FA</i>	<i>UT</i>	<i>SOL</i>	<i>RE</i>	<i>LA</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>
<i>UT</i>	<i>SOL</i>	<i>RE</i>	<i>LA</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>
<i>SOL</i>	<i>RE</i>	<i>LA</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>
<i>RE</i>	<i>LA</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>
<i>LA</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>
<i>MI</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>	<i>MI♭</i>	<i>LA♭</i>

## 29. Transposition supérieure.

Premier degré (T)

*LA♭ MI♭ SI♭ FA UT SOL RE LA MI*

## 30. Transposition inférieure.

Premier degré (T)

*MI LA RE SOL UT FA SI♭ MI♭ LA♭*

## 31. Travail écrit.

Transposer en *LA♭* par le moyen de la table 28 et des index 29-30 quelques unes des leçons désignées ci-après. Les passages trop élevés seront baissés d'une octave. Inversement, les passages trop bas seront transposés à l'8<sup>ve</sup> au-dessus.

Cahier I. (*UT*) N<sup>os</sup> 42 à 62; 64 à 82, 90.

Cahier II. (*UT*) N<sup>os</sup> 26 à 39; (*SOL*) N<sup>os</sup> 45 à 60; (*FA*) N<sup>os</sup> 63 à 68.

Cahier III. Les leçons en *LA* Majeur.

Cahier IV. Leçons 2 à 16, 11 (le *mi* = *re*) 12 (id.) 13 à 24, 49 a 57.

Cahier V. N<sup>os</sup> 22, 23, 25, 27 à 29, 31, 32, 36, 37, 41, 46 etc.



## 32. Transposition par le moyen des clés de FA et de SOL.

## Concordances.

a) *LA*<sup>♭</sup> *UT* *FA* *LA*<sup>♭</sup>

degrés: 1 2 3 4 5 6 7 1

b) *LA*<sup>♭</sup> *UT* *FA* *LA*<sup>♭</sup>

degrés: 1 2 3 4 5 6 7 1

The image shows two musical systems, (a) and (b), each with a treble and bass staff. System (a) is for F major (one flat) and system (b) is for F minor (two flats). Each system shows the scale of LA (A) and UT (C) with fingerings 1-2-3-4-5-6-7-1. The notes are written in a simple, clear style.

## Exercices.

De *LA*<sup>♭</sup> en *UT*, et inversement.

Chant populaire du Schleswig

33 *Largamente.\**

*p* Transposition. etc.

*p*

*D. C. f* *pp* *pp* *f*

*D. C. f*

*cresc.*

*cresc.* *allarg.* *D. C. (f)* *allarg.*

The image shows a musical score for exercise 33, a popular song from Schleswig. It is in 3/4 time and F major. The score is written for voice and piano. The piano part has a simple harmonic accompaniment. The voice part has a melody with various ornaments and dynamics. The score includes a transposition section and a final section with a crescendo and a double bar line.

\*) *Largamente*: largement (s'adresse plutôt à la façon de phraser qu'au mouvement).

## 34. Moderato.

Musical score for Moderato, 3/4 time, key of B-flat major. The score is divided into systems, each with a treble and bass staff. The tempo is marked Moderato. The score includes various dynamics (f, p, mf, pp, cresc., dim.) and articulation marks (accents, slurs). The key signature changes to B-flat major (two flats) in the second system. The score is numbered 1 through 26.

System 1: Treble staff (1-5), Bass staff (1-5). Dynamics: *f*, *p*. Markings: Transposition, etc.

System 2: Treble staff (6-9), Bass staff (6-9). Dynamics: *f*, *cresc.*, *f*.

System 3: Treble staff (10-13), Bass staff (10-13). Dynamics: *f*, *cresc.*, *f*.

System 4: Treble staff (14-16), Bass staff (14-16). Dynamics: *p*, *cresc.*, *mf*, *cresc.*.

System 5: Treble staff (17-22), Bass staff (17-22). Dynamics: *f*, *dim.*, *p*, *dim.*.

System 6: Treble staff (23-26), Bass staff (23-26). Dynamics: *cresc.*, *dim.*, *pp*.

# Transposition de LA<sup>b</sup> en FA et inversement.

Les passages soulignés 8<sup>me</sup> se chanteront à l'8<sup>va</sup> inférieure.

Alla turca,  
d'après Schubert.

## 35. Moderato.

35. Moderato.

Transposition.

etc.

mf

pp

f

p

f

p

f

p

f

cresc.

f

cresc.

f

p

pp

ff

pp

ff



36.

1. Transposer en  $LA\flat$  par le moyen de la  $\text{C}_1$  lue en  $\text{F}_1$  leçons en  $FA$  du vol. II

2. Transposer en  $FA$  par le moyen de la  $\text{C}_1$  lue en  $\text{F}_1$  les leçons en  $LA\flat$  contenues dans le vol. VII. (N<sup>os</sup> 12 à 27)  
 Dans les leçons 17 à 27, l'on rétablira en clé de  $\text{F}_1$  les passages notés en clé de  $\text{C}_1$ , par ex: leçon 17.

notation:

transcription:

transposition:

3. Transposer en  $LA\flat$  par le moyen de l'abaissement des degrés (tableau 23, 3<sup>A</sup> B.) les leçons en  $LA\flat$  du vol. III

Dans toutes ces transpositions, l'on octaviera le chant au-dessus et au-dessous, selon les nécessités de la tessiture vocale.

### Chromatismes partiels.

37.

(a)  $p(f)$  degrés 1 7 7- 6 6- 5

(b)  $p(f)$  5 5+ 6

(a)  $p(f)$

(b)  $p(f)$

(c)  $p(f)$  6- 6-

$p(f)$

**d**

*p* *f* 5+ 6- 7- 7-

*p* *f*

*p* (*f*)

**e**

*p* (*f*) 7- 6- 7- 6- 9

*p* (*f*)

*p* (*f*)

*dim.*

**f**

*f* 2+ 4+ 4+ 8

*f*

*f*

12+ 11+ 16 18+ 20+

4+ 2+ 7- 6- 2+ 4+

*p* *f*

*p* *f*

## Allegro moderato.

Musical score for *Allegro moderato*, measures 1 through 19. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Measures 1-6: Treble staff begins with a *p* (piano) dynamic. Fingerings 2+, 4+, 4+, 4+, 2+ are indicated. The lower Bass staff also begins with *p*.

Measures 7-13: Treble staff continues with fingerings 2+, 2+ 4+, 7-, and 6-. The lower Bass staff includes a *cresc.* (crescendo) marking.

Measures 14-19: Treble staff includes a *p* marking at measure 14 and a *ff* (fortissimo) marking at measure 19. The lower Bass staff includes a *p* marking at measure 14 and a *ff* marking at measure 19.

## 38. Allegretto.

Musical score for *38. Allegretto*, measures 1 through 3. The score is written for two staves: Treble and Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

Measure 1: Treble staff begins with a *mf* (mezzo-forte) dynamic. The Bass staff begins with a *p* (piano) dynamic.

Measure 2: Treble staff includes a *mf* marking. The Bass staff includes a *p* marking.

Measure 3: Treble staff includes a *mf* marking. The Bass staff includes a *p* marking.



④ 4+ ⑤ 6- ⑥ 2+ ⑦ (M<sup>1</sup>) 6 6- (M<sup>1</sup>) 6 6-

System 1: Treble staff contains notes with fingerings 4+, 6-, 2+, and (M<sup>1</sup>) 6 6-. Bass staff contains corresponding notes and rests.

⑩ L A<sup>b</sup> 2+ p

System 2: Treble staff contains notes with fingerings 2+ and L A<sup>b</sup>. Bass staff contains notes and rests. Dynamic marking *p* is present.

⑫ 6- ⑪ 2+ 6-

System 3: Treble staff contains notes with fingerings 6-, 2+, and 6-. Bass staff contains notes and rests.

⑮ p pp 5+ mf 6- ⑮ 7- 6- mf 4+ 6-

System 4: Treble staff contains notes with fingerings p, pp 5+, mf 6-, 7-, 6-, mf 4+, and 6-. Bass staff contains notes and rests.

⑳ p 4+ 6- ㉑ mf

System 5: Treble staff contains notes with fingerings p 4+, 6-, and ㉑ mf. Bass staff contains notes and rests.

㉒ dim. p pp 8

System 6: Treble staff contains notes with fingerings dim., p, pp, and 8. Bass staff contains notes and rests.

## VINGT - SEPTIÈME PARTIE.

## Ton de fa Mineur.

(relatif de LAb)

39.

*fa*, mode ancien,  
usité surtout  
en descendant.

D T D T D T

degrés 5 6- 7- 1 2 3 4 5 6- 7- 1 1 7- 6- 5 4 3 2 1 7- 6- 5- 4 3 2 1

T D T T

*LAb* Majeur.

T D D T D

degrés 1 2 3 4 5 5 4 3 2 1 7 6 5

T D D T D

*fa*, mode dit  
harmonique.

D T D T T D T D

5 6- 7+ 1 2 3 4 5 6 7+ 1 1 7+ 6- 5 4 3 2 1 7+ 6- 5 4 3 2 1

*fa*, mode dit  
mélodique  
usité surtout  
en montant.

D T D T T D T D

5 6+ 7+ 1 2 3 4 5 6+ 7+ 1 1 7+ 6+ 5 4 3 2 1 7+ 6+ 5 4 3 2 1

b b

Ton de *Fa* Majeur.

D T D T T D T D

5 6 7 1 2 3 4 5 6 7 1 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

b b

# 40. Chromatismes. tétracorde supérieur; applicables aussi au ton de *FA* Majeur mixte.

degrés 1 7+ 7- 6+ 6- 5 5 6- 6+ 7- 7+ 1

## Chromatismes partiels. tétracorde supérieur; applicables aussi au ton de *FA* Majeur mixte.

1 7+ 7- 6+ 6- 5 1 7- 6+ 6- 5 5 6 6+ 7+ 1 5 6+ 7- 7+ 1 5 6- 7- 7+ 1

accords du piano:

I V+ V- IV+ IV-

### Accords.

41. I.

Piano: I

### (V ancien.) (V-)

42.

Piano: I V- I V- I V- I V- I

### V mélodique et harmonique. (V+)

43. V.

Piano: I V+ I V+ I V+ I V+ I



## Mélange de V antique et moderne.

44.

Piano: I V I V+ I V- I V+ I V- I

## IV antique et harmonique.

45.

Piano: I V I V+ I V- I V+ I V- I

## IV mélodique. (IV+)

46.

Piano: I IV+ V+ I V IV+ V+ IV+ V+ I IV+ V+ I

## Mélange de IV- et IV+

47.

Piano: I IV+ V+ I IV+ V+ I V

Piano: IV- I IV- V I IV+ IV- I IV+ IV- V+ I IV IV+ V+

Mode ancien.

48.

Piano: I V- I IV I V I IV I IV I IV I IV

V+ I V+ I IV I V I IV I

IV I V+ I IV I V- I V- I IV I V- I V- I

Mode harmonique.

49.

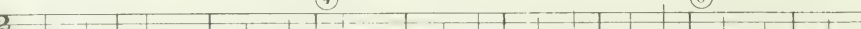
I IV I (V+) I V+ I V IV I

IV I IV I V+ I I

IV V+ I IV I IV I IV V+ I

8 11

I — V- V+ I V+ I — I IV<sup>3</sup> I IV<sup>3</sup> I IV<sup>3</sup> I

50.   
Piano: I V+ I IV+ V+ IV+ V+ I V+ IV+ V+ I V+—

IV+ V+ | I | IV+ V+ | I | IV+ V+ | I

C. 45700



## 52. Andante.

*mp*

## 53. Andante.

*p*

*pp dim.*

## 54. Allegretto.

*Piano: f*

*sf*

## 55. Allegretto.

55. Allegretto. *f* *D.C.*

## Mode harmonique.

## 56. Allegro moderato.

56. Allegro moderato. *f* *(fin.)*

2<sup>e</sup> degré baissé. — Accord du piano:

2<sup>e</sup> degré baissé. — Accord du piano: *IV*

## 57.

57. *mf* *(fin.)*

9 11 13

*pp cresc. - f dim.*

*pp cresc. - f dim.*

*pp cresc.*

15 17 19

*p f p f f mf p*

*p f p f f mf p*

*p f p f f mf*

A B

21 23 25

*f mf p f p f p*

*f mf p f p f p*

*f p f p*

reprenez A - B.

27 29 31

*ff dim. pp > ppp*

*ff dim. pp > ppp*

*ff*



## 58. Appogiatures.

Montantes. 1<sup>er</sup> degré 2<sup>de</sup> d. 3 4 5 6- 7 5+ 6+

degrés: 7+ 1 1+ 2 2 3 3+ 4 4+ 5 5 6- 5+ 6+

6+ 7- 6++ 7+

NB. Le ré# constitue un degré deux fois augmenté.

## Descendantes.

59.

degrés: 2 1 1 7+ 1 7-

7- 6+ 7- 6- 6 5 5 4 4 3 3 2 2 1

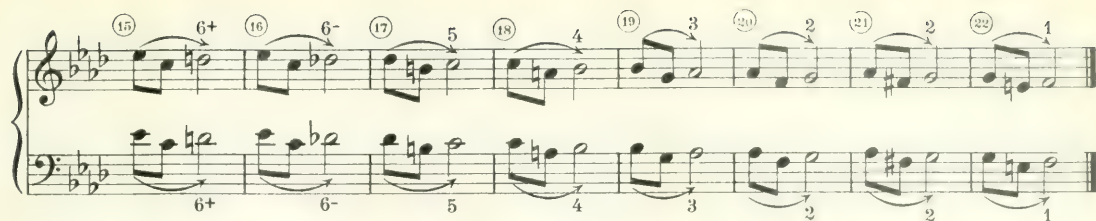
60. Appogiatures du 2<sup>e</sup> degré baissé (2-).

2 1 1 7+ 1 7-

## Appogiatures combinées.

61.

7- 7- 7+ 7+ 7+ 7- 6+



## Applications.

## 63. Allegro moderato.

63. Allegro moderato.

Measures 12-19 of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes a right-hand melody and a left-hand accompaniment. Measures 12-15 show a melodic line in the right hand and a bass line in the left hand. Measures 16-19 show a more complex texture with chords and moving lines. Dynamics include *pp* and *p*.

64. **Largamente (=Largement).** 2<sup>e</sup> Leçon composée spécialement pour ce solfège par M<sup>r</sup> Ch. de Sutter, directeur du Conservatoire de Courtrai.

Measures 20-27 of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes a right-hand melody and a left-hand accompaniment. Measures 20-23 show a melodic line in the right hand and a bass line in the left hand. Measures 24-27 show a more complex texture with chords and moving lines. Dynamics include *p espressivo*, *p*, and *cresc.*



# VINGT - HUITIÈME PARTIE.

Transposition. De fa en fa $\sharp$  et inversement.

Table des concordances.

The table shows two systems of musical notation, each with a treble and bass staff. The first system is in F major (one sharp). The second system is in F minor (two flats). Above each system, a sequence of degrees (5, 6+, 7+, 1, 2, 3, 4, 5) is shown, with some degrees having a '+' or '-' sign. Below the degrees, the notes are written on staves. Transposition labels (T, D, n.s.) are placed above the notes. The labels are: T, D, D, n.s., T, T, D, T for the first system and T, D, D, n.s., T, T, D, T for the second system.

Chromatismes du tétracorde supérieur. Concordances.

The section shows four systems of musical notation, each with a treble and bass staff. The first system is in F major (one sharp). The second system is in F minor (two flats). The third system is in C major (no sharps or flats). The fourth system is in C minor (one flat). Above each system, a sequence of degrees (5, 6+, 7+, 1, 2, 3, 4, 5) is shown, with some degrees having a '+' or '-' sign. Below the degrees, the notes are written on staves. Transposition labels (T, D, n.s.) are placed above the notes. The labels are: T, D, D, n.s., T, T, D, T for the first system and T, D, D, n.s., T, T, D, T for the second system.

## Applications.

65.

Allegretto.

Chant africain.

Transpos.

etc.

du vol. VI, N° 100.

Transposer semblablement la leçon 27 du vol. IV (déjà transposée en fa# dans le vol. VI, page 75). Ainsi que les leçons 90 à 93, et 101, (préalablement, transposer en fa#).

Transposition de fa mineur en la mineur et inversement. Tableau des concordances. (L'octavation est indispensable :

lire

au lieu de

66.

6+ 7+ 6+ 7+ 7- 6- 7+ 7- 6+ 6- 5

T D T D D

Pour les autres transpositions écrites, ajouter ce tableau à ceux de la page 39 du cahier VI.

Transposition de fa en la. Applications.

67.

Modéré.

transpos. 8

etc.

(1) (2) (3) (4) (5) (6) (7) (8)  
 V T (transp. en Mi) ut (transp. Mi)  
 (9) (10) (11) (12) (13) (14) (15)  
 (# transp.)  
*f* *p* *f* *p* *mf* *p* *mf*  
*p cresc.*

Transposition de la en fa.

68. \*Menuet vif (leggiero = leggiermente)

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15)  
*p* *transp.* *f* *p* *f* *ff*  
*con S*

\* Le menuet vif est surtout instrumental. On le trouve dans les anciennes Suites



## Transposition octaviante

68<sup>b</sup>

## Transposition de fa en ré et inversement. Concordances.

69.

## Chromatisme du tétracorde supérieur.

## Applications.

70. Allegro moderato energico (avec énergie)

Thème de Beethoven,  
repris par C. Franck.

(6) (8) (transp.)  
*ff*

(# transp.) (11) (13)  
 (*p*) (*ut m.*) *cresc.*  
*p* *cresc.*

(16) (17) (# transp.) (19)  
*p cresc.* *f* *p*  
*p* *cresc.*

(20) (22) (24)  
*f* *p* *f*  
*f* *p* *f*

(26) (28)  
*ff* *f* *f* *f*  
*ff* *f* *f* *f*

## Andante.

D'après une mélodie orientale

transp. *p* etc.

*p* etc.

*p*

*sf* *sf* *p* *pp*

*piu f* *dim.* *p* *cresc.* *f*

*dim.* *p* *f*

*mf* *dim.*

FA transp. RE (# transp.)

*pp* *p*

FA mixte (transp. RE mixte)

*pp* *pp*



72. **Modulation de LA<sup>b</sup> en fa.** Appoggiatures et grupetti (ornements abrégés)  
Andante mosso (= mouvementé, c'est-à-dire presque Allegretto.)

Exécution des signes abrégatifs:

Exécution des signes abrégés:

NB. 1. NB. 2. NB. 3. ou 6

NB. 4. (NB. 2) NB. 5. NB. 6.

## 73. Modulation de fa en ut. Répétitions et abréviations.

Le signe  $\wedge$  indique qu'il faut appuyer (marquer) fortement.

Modéré.

*p* *sf* (2) *sf* autre orthographe: *sf* etc.

(3) *sf* (4) *pp* (5) *pp* *p* *f* *pp*

(6) *cresc.* (7) *cresc.* (8) *marc.* *f* +8 ad lib.

(9) *mf cresc.* (10) *mf cresc.* *f* +8 ad lib. +8 +8 +8 +8 +8

(12) *rythmé* *f* (14)

Musical score for "The Swan" from "The Nutcracker". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody begins with a piano (p) dynamic marking. The left hand features a rhythmic pattern of eighth notes, often beamed in groups of four. The score includes a repeat sign and a first ending bracket marked (1). The piece concludes with a final cadence.

20

8

8

8

8

22

*dim.* *mf* *ff*

24

*dim.* *mf*

8

+8

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score includes a repeat sign with first and second endings. The first ending is marked with a repeat sign and a first ending bracket. The second ending is marked with a repeat sign and a second ending bracket. The score includes dynamic markings such as *cr. sc.*, *crise.*, and *f*. The tempo is marked *Allegretto*. The score is numbered 26.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves, both with bass clefs and a key signature of one flat. The music is in 4/4 time. The piano part features a prominent arpeggiated figure in the left hand, with the right hand providing harmonic support. The melody is simple and catchy, with a repeat sign at the end.



74. Modulation de  $LA^b$  en sol mineur.

Syncope ordinaires et anticipatives; contretemps C. Fins de phrase retardée. (N3.)

Marziale maestoso (Mouvement de marche majestueuse, c'est-à-dire: retenu)

2

3) Piano

4

*f*

*p*

7

9

*cresc.*

*cresc.*

11

13

15

16

17

3

*p*

*pp*

*dim.*

20

Piano

*p*

*peresc.*

*cresc.*

23

26

29

*p*

*mare.*

Three systems of musical notation for piano and bass. The first system shows a piano melody with *cresc.* and *p* dynamics, and a bass accompaniment with *p cresc.* and a measure marked 8. The second system continues the melody with *f*, *dim.*, *mf*, and *cresc.* dynamics, with measures marked 37 and 39. The third system features *f*, *ff*, and *cresc.* dynamics, with measures marked 41, 43, and 45. 'NB.' markings are present above the treble staves in the second and third systems.


75. De SOL Majeur en LA $\flat$ . Syncopes diverses en  $\frac{3}{4}$   
Moderato.

Exercise 75, 'De SOL Majeur en LA $\flat$ . Syncopes diverses en  $\frac{3}{4}$  Moderato.' The score consists of three systems. The first system is in 3/4 time and includes measures marked 1, 2, and 3. The second system includes measures marked 6 and 9. The third system is in the key of LA $\flat$  and includes measures marked 13 and 16. Dynamics like *p*, *mf*, and *p* are used throughout.

76. Transcrire la précédente leçon  $\frac{6}{4}$  (une mesure  $\frac{6}{4}$  = 2 mesures  $\frac{3}{4}$ ). Cette mesure quand elle est lente se bat en 3 temps divisionnaires baissés et 3 temps divisionnaires levés. (Comme s'il s'agissait réellement de deux mesures  $\frac{3}{4}$ ).

77. Transcrire la précédente leçon 76 en  $\frac{6}{8}$  (une mesure  $\frac{6}{8}$  = 1 mesure  $\frac{6}{8}$ . Les valeurs de notes auront donc diminué de moitié, 1 noire = 1  $\frac{6}{8}$ , 1  $\frac{4}{8}$  = 1  $\frac{4}{8}$  etc.). Quand elle est lente, on subdivise la mesure  $\frac{6}{8}$  3  $\frac{4}{8}$  + 3  $\frac{4}{8}$  comme s'il s'agissait réellement de 2 mesures  $\frac{3}{8}$ .

78. Transcrire la précédente leçon 77 en  $\frac{3}{8}$ . (Une mesure  $\frac{6}{8}$  = 2 mesures  $\frac{3}{8}$ . Une mesure  $\frac{3}{4}$  de la leçon 75 vaut donc 1 mesure  $\frac{3}{8}$ , les valeurs de notes étant diminuées de moitié: 1  $\frac{4}{8}$  = 1  $\frac{4}{8}$  etc.).

 Si l'on compare les diverses orthographes données aux exercices 75, 76, 77 et 78, l'on voit que, au point de vue durée absolue (longueur de temps), la  $\frac{4}{8}$  et la  $\frac{4}{8}$  peuvent être égales. Anciennement, il n'en était pas ainsi; la  $\frac{4}{8}$  était vraiment, comme unité de temps, la moitié de la  $\frac{4}{8}$ : un  $\frac{3}{8}$  était par conséquent plus vif (du double) qu'un  $\frac{3}{8}$ , etc. Il est regrettable que ce rapport de valeur n'ait pas été conservé. Il permettait autrefois la suppression de l'indication de mouvement, puisque le mouvement était donné par la valeur écrite des notes. La  $\frac{4}{8}$  étant, par ex. la valeur normale, Allegro moderato,  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{4}{8}$  était du double plus lent que  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{4}{8}$ , qui lui même était du double plus lent que  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{4}{8}$ .



Modulations de  $LA^b$  en  $FA$ ,  $SI^b$  et  $MI^b$ . Points d'arrêt et de prolongation. Le professeur arrête au  $\sim$ ; il indique à la  $\downarrow$  le temps où l'on reprend.

79. Allegretto.

1 *p* 2 *unisson* 4 5 *cresc.* 6 *cresc.* 8 *p* 10 *cresc.* 12 *f* 14 *dim.* 16 *p* 17 *p* 19 *cresc.* 20 *mf* 23 *cresc.* 24 *cresc.*

d'après une mélodie d'Edv. Grieg.

80. Modulation de  $\text{Si}\flat$  en  $\text{LA}\flat$ .  $\frac{9}{8}$  Syncopes.  
Moderato (Allegretto).

Musical score for exercise 80, featuring a modulation from  $\text{Si}\flat$  (B-flat) to  $\text{LA}\flat$  (A-flat) in  $\frac{9}{8}$  time, marked Moderato (Allegretto). The score consists of six systems of two staves each. The right staff contains a melody with various ornaments and slurs, while the left staff provides a complex accompaniment of chords and syncopes. Measure numbers 1 through 19 are indicated in circles above the right staff. Performance markings include 'p' (piano) at the beginning, '8' (octave) in the left staff, and 'tr' (trill) in the right staff. The key signature changes from two flats to three flats during the piece.

Musical score for piano and voice, measures 20-35. The score is written in B-flat major (two flats) and 4/4 time. The piano part is in the bass clef, and the voice part is in the treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 20-21: The piano part features a continuous eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 20. A dynamic marking of *dim.* is present.

Measures 22-23: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 22. A dynamic marking of *dim.* is present.

Measures 24-25: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 24. A dynamic marking of *dim.* is present.

Measures 26-27: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 26. A dynamic marking of *dim.* is present.

Measures 28-29: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 28. A dynamic marking of *dim.* is present.

Measures 30-31: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 30. A dynamic marking of *dim.* is present.

Measures 32-33: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 32. A dynamic marking of *dim.* is present.

Measures 34-35: The piano part continues with the eighth-note accompaniment. The voice part has a melodic line with a fermata over measure 34. A dynamic marking of *dim.* is present.





25

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music features a melody in the upper voice and a more complex, rhythmic accompaniment in the lower voice. The melody includes a trill in measure 25. The accompaniment consists of eighth and sixteenth notes, often beamed together. The score ends with a double bar line.

Modulation de LA $\flat$  en RE.  $\frac{3}{8}$  avec triples croches. Attention aux mesures 5 - 6 (= 33, 34) (♯), ainsi qu'à la mesure 7 (syncopes)

82. Modéré (Allegretto).

The musical score is written for a single instrument, likely a piano, in 3/8 time. It features a modulation from A-flat major (three flats) to D major (two sharps). The tempo is marked 'Modéré (Allegretto)'. The score is divided into five systems of staves. The first system contains measures 1 through 4, starting with a forte (f) dynamic. The second system contains measures 5 through 8, with dynamics of mezzo-forte (mf), crescendo (cresc.), and piano (p). The third system contains measures 9 through 12, with a forte (f) dynamic. The fourth system contains measures 13 through 16, also with a forte (f) dynamic. The fifth system contains measures 17 through 20, with dynamics of mezzo-forte (mf) and forte (f). The score includes various musical notations such as triplets, syncopes, and dynamic markings.



Musical score for piano and bass, measures 24-41. The score is written in B-flat major (two flats) and 4/4 time. The piano part is in the right hand, and the bass part is in the left hand. The score includes various musical notations such as dynamics (piano, forte, crescendo, decrescendo), articulation (accents, slurs), and fingerings. The key signature is B-flat major (two flats). The tempo is marked "Piano". The score is divided into systems, with measures 24-27, 28-31, 32-35, 36-39, and 40-41. The piano part features a melodic line with various ornaments and dynamics, while the bass part provides a harmonic accompaniment with chords and moving lines. The score concludes with a final cadence in measure 41.

Measures 24-27: Piano part begins with a melodic line, marked *piano*. Bass part features a rhythmic accompaniment.

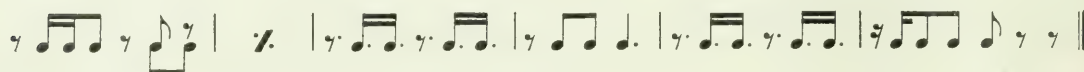
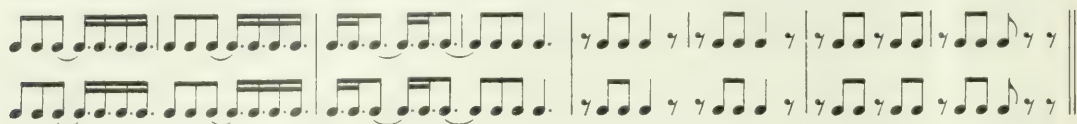
Measures 28-31: Piano part continues with a melodic line, marked *piano*. Bass part features a rhythmic accompaniment.

Measures 32-35: Piano part continues with a melodic line, marked *piano*. Bass part features a rhythmic accompaniment.

Measures 36-39: Piano part continues with a melodic line, marked *piano*. Bass part features a rhythmic accompaniment.

Measures 40-41: Piano part concludes with a final cadence, marked *piano*. Bass part features a rhythmic accompaniment.

Exercices rythmiques préliminaires au N° 83. (mélanges de triolets, sextolets, duolets et quatriolets.)



Modulation de UT à LA $\flat$   $\frac{12}{8}$  avec doubles croches, duolets et quatriolets.

83. Andante maestoso (= majestueusement.)

12/8

*f* *p* *f* *stacc.* *cresc.* *f* *dim.* *p* *mf* *p* *stacc.* *+8*

Musical score for piano and bass, measures 7-21. The score features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings such as *f*, *dim.*, *p*, *stacc.*, *pp*, *cresc.*, *mf*, and *ff*. The key signature has two flats, and the time signature is 4/4.

Measures 7-9: Bass line with *f* and *dim.* markings. Treble line with measure numbers 7, 8, and 9.

Measures 10-11: Treble line with *pp* marking. Bass line with *p* marking. Measure numbers 10 and 11.

Measures 12-13: Bass line with *p* marking. Treble line with measure numbers 12 and 13.

Measures 14-15: Treble line with *p* marking. Bass line with *cresc.* marking. Measure numbers 14 and 15.

Measures 16-18: Bass line with *cresc.*, *ff*, and *dim.* markings. Treble line with *mf* and *stacc.* markings. Measure numbers 16, 17, and 18.

Measures 19-21: Treble line with *Piano* and *f* markings. Bass line with *f* marking. Measure numbers 19, 20, and 21.



22 23 24

+8

25 26

*p*

8 bassa.....

28 29

*dim.*

*ppp*

8 bassa.....

Modulation de si mineur en  $LA^b$  et retour en si. Mélange de mesures  $\frac{3}{8}$ ,  $\frac{6}{8}$  et  $\frac{9}{8}$

84. Allegretto quasi (presque) Allegro.

3 4 5

*f*

10 11 12

*pp*

*dim.*

*p*

Musical score system 1 (Measures 13-17). Treble and Bass staves. Key signature: one sharp (F#). Time signature: 3/8. Measure numbers 13, 14, 15, 16, 17 are indicated above the staves. Dynamics include *f* (forte) and *sf* (sforzando). Articulation marks like accents (^) are present.

Musical score system 2 (Measures 18-20). Treble and Bass staves. Measure numbers 18, 19, 20 are indicated. Dynamics include *f* (forte) and *uniss.* (unison). Articulation marks like accents (^) are present.

Musical score system 3 (Measures 21-22). Treble and Bass staves. Measure numbers 21, 22 are indicated. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). Articulation marks like accents (^) are present.

Musical score system 4 (Measures 24-28). Treble and Bass staves. Measure numbers 24, 25, 27, 28 are indicated. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *Piano* (piano). Articulation marks like accents (^) are present.

Musical score system 5 (Measures 30-33). Treble and Bass staves. Measure numbers 30, 31, 32, 33 are indicated. Dynamics include *mf* (mezzo-forte) and *marc.* (marcato). Articulation marks like accents (^) are present.

Musical score system 6 (Measures 34-39). Treble and Bass staves. Measure numbers 34, 37, 38, 39 are indicated. Dynamics include *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). Articulation marks like accents (^) are present.





L'enharmonie ou équisonance est le changement d'orthographe d'un son, par exemple la  $\flat$  = sol  $\sharp$ . (A remarquer que vers la fin du XVIII<sup>e</sup> Siècle l'on a tempéré, c'est-à-dire égalisé les bémols et les dièses.)

Tableau des enharmonies par gammes. (Entre parenthèses leçons inusitées dans le système musical actuel.)

me musical actuel.)											
doubles dièses											
dièses											
bécarres											
bémols											
doubles bémols											

Tableau des enharmonies 5<sup>tes</sup> et 4<sup>tes</sup>.

doubles bémols	( $\flat\flat$ )	$\flat\flat$	$\flat\flat$	$\flat\flat$	$\flat\flat$						( $\flat\flat$ )
bémols	$\flat$ $\flat$					$\flat$ $\flat$	$\flat$ $\flat$	$\flat$ $\flat$	$\flat$ $\flat$	$\flat$ $\flat$	$\flat$ $\flat$
bécarres		$\natural$ $\flat$	$\natural$ $\flat$	$\natural$ $\flat$	$\natural$ $\flat$	$\natural$ $\flat$	$\natural$ $\flat$	$\natural$ $\flat$			
dièses	$\sharp$ $\flat$	$\sharp$ $\flat$	$\sharp$ $\flat$					$\sharp$ $\flat$	$\sharp$ $\flat$	$\sharp$ $\flat$	$\sharp$ $\flat$
doubles dièses				x $\flat$	x $\flat$	x $\flat$	x $\flat$	x $\flat$	(x $\flat$ )	(x $\flat$ )	

De LA $\flat$  à ut $\sharp$  mineur et MI Majeur.Mesure  $\frac{9}{8}$   $\frac{12}{8}$  syncopes: —

Allegretto.

Imité de R. Schumann,  
compositeur allemand 1810-1856  
auteur de lieder universellement connus.

85.

85.

*mf*

*cresc.*

*cresc.*

*enharmonie*

*dim.*

*cresc.*

*dim.*

*p*

1. 2. 3. 4.

28.

12

29

30

31

12

8

*f*

33

1 2 3 4

35

36

*f*

*mf*

*mf*

en harm.

41

42

*dim.*

Piano

*p*

*p*

43

44

46

48

50

51

52

*cresc.*

*cresc.*

51

56

*f*



Mesures redoublées  $\frac{3}{2}$   $\frac{4}{2}$  ( $\frac{6}{4}$  voir vol. VI)Mesure  $\frac{3}{2}$ .

86. a)  $\frac{3}{2}$   $\frac{4}{2}$

b)  $\frac{3}{2}$   $\frac{2}{4}$

87. Temps égaux  $\frac{3}{2} = \frac{3}{4}$

a)  $\frac{3}{2}$   $\frac{3}{4}$

88. a)  $\frac{3}{2}$   $\frac{2}{4}$

b)  $\frac{3}{4}$   $\frac{3}{4}$

ou  $\frac{3}{4}$   $\frac{3}{4}$

temps égaux  $\frac{3}{4}$

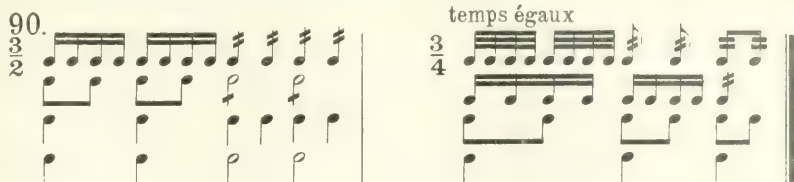
## 89. Combinaisons rythmiques.

$\frac{3}{2}$   $\frac{3}{2}$   $\frac{2}{4}$   $\frac{2}{4}$

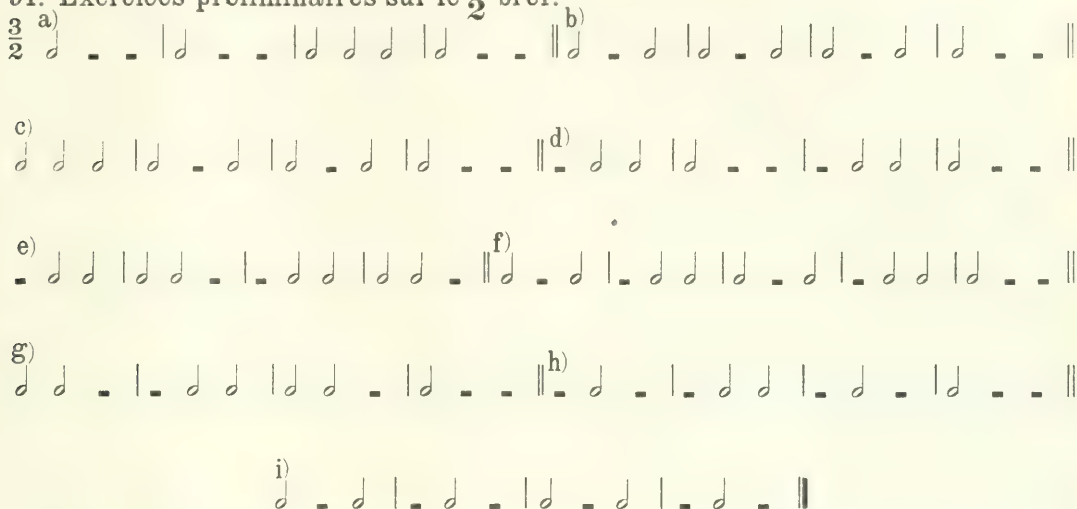
temps égaux  $\frac{3}{4} = \frac{3}{4}$

$\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

Subdivis<sup>8</sup> plus petites (quand le mouvement n'est pas rapide, on bat la mesure en subdivisant cha-  
que temps.)



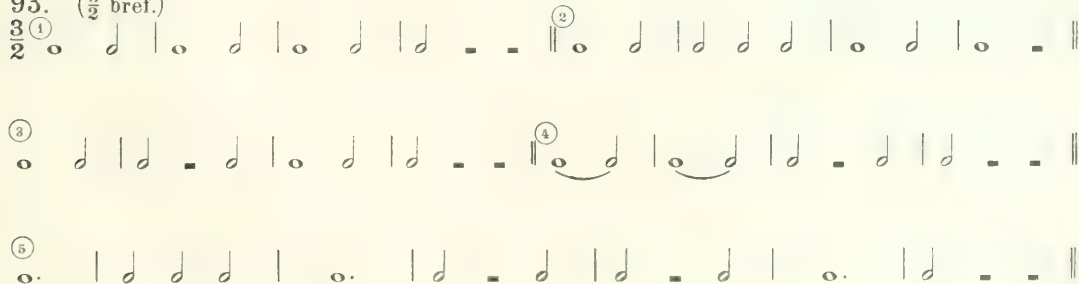
### 91. Exercices préliminaires sur le $\frac{3}{2}$ bref.



### 92. Transcrire en $\frac{3}{2}$ les leçons $\frac{3}{4}$ du volume I, Nos 63 à 67.

Exercice préliminaire sur la ronde suivie de blanche et la ronde pointée.

### 93. ( $\frac{3}{2}$ bref.)



temps levé.



94. Transcrire en  $\frac{3}{2}$  les leçons  $\frac{3}{4}$  du volume I: Nos 68 à 83, 84 à 90, ainsi que, du vol. II, les leçons 10 (♩ ♪ ♪ ♪ ♪) 11, 15, 16, 18, 19, 20, 23, (syncopes ♪ ♪ ♪ ♪ | ♪ ♪ - ) 57 (alternances de  $\frac{3}{2}$  (=  $\frac{3}{4}$ ) et  $\frac{2}{2}$  (=  $\frac{2}{4}$ )). 58, 64, 65, (alternances de  $\frac{2}{2}$  =  $\frac{2}{4}$  et  $\frac{2}{4}$  =  $\frac{2}{2}$ ) 74, 92.

95. Rondes, blanches demi - pauses.

96. Moderato.



96bis Leçon 96 transcrite en  $\frac{3}{4}$

97. Noires et blanches. Soupirs.  
**Maestoso.**

## 98. Les valeurs précédentes, croches.

Allegro moderato.

Measures 1-3. Treble and bass staves. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a forte (*f*) dynamic with an 8-measure repeat sign. Measure 3 continues the melody.

Measures 4-6. Treble and bass staves. Measure 4 has a circled measure number 4. Measure 5 has a circled measure number 6. Measure 6 continues the melody. An 8-measure repeat sign is at the bottom.

Measures 7-8. Treble and bass staves. Measure 7 has a circled measure number 8. Measure 8 continues the melody. A piano (*p*) dynamic is marked. An 8-measure repeat sign is at the bottom.

Measures 9-12. Treble and bass staves. Measure 9 has a circled measure number 10. Measure 10 has a circled measure number 12. Measure 11 continues the melody. Measure 12 has a *dim.* (diminuendo) dynamic. An 8-measure repeat sign is at the bottom.

Measures 13-16. Treble and bass staves. Measure 13 has a circled measure number 14. Measure 14 has a circled measure number 16. Measure 15 continues the melody. Measure 16 has a *p* (piano) dynamic and a *cresc.* (crescendo) dynamic. An 8-measure repeat sign is at the bottom.

18 *più f* *f* *f* +8

21 +8

22 +8

23

24 *più f* *cresc.* *più f* +8

26

28

Le motif musical (thème) est imité (répété) par le piano à une mesure de distance. Lorsque l'imitation est continue on l'appelle "canon".

$\frac{3}{2}$  composé (à mesure subdivisée)

A. Chaque temps subdivisé en 2

Répéter plusieurs fois chaque formule. Mélanger les formules.

99. a b c d e

f g h i j

etc.



## 100. Applications. Les lettres se rapportent aux formules 99.

Risoluto (= résolu, décidé; c'est-à-dire animé = allegro.)

The musical score is written for piano and bass. It consists of five systems of staves. The key signature has one flat (B-flat), and the time signature is 3/2. The score includes various musical notations such as dynamics (f, p, cresc., sf), articulation (accents), and fingerings (circled numbers 1-19). Letters (a, b, c, d, e, f, g, h) are placed above notes to refer to specific formulas from a previous page.

**System 1:** Treble staff starts with a forte (f) dynamic. Bass staff also starts with f. Fingerings 1, 2, 3 are indicated above the first three notes of the treble staff.

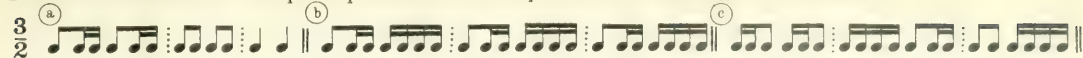
**System 2:** Treble staff has a piano (p) dynamic. Bass staff also has a p dynamic. Fingerings 4, 5, 6, 7 are indicated above the first seven notes of the treble staff.

**System 3:** Treble staff has a forte (f) dynamic. Bass staff has a p dynamic. Fingerings 8, 9, 10, 11, 12 are indicated above the first twelve notes of the treble staff.

**System 4:** Treble staff has a crescendo (cresc.) dynamic. Bass staff has a p dynamic. Fingerings 13, 14, 15, 16 are indicated above the first sixteen notes of the treble staff.

**System 5:** Treble staff has a forte (f) dynamic. Bass staff has a sf (sforzando) dynamic. Fingerings 17, 18, 19 are indicated above the first nine notes of the treble staff.

# 101. Subdivisions. Répéter plusieurs fois chaque formule. Mélanger les formules.



Liaisons (syncopes) et contretemps.



## 102. Applications. Les lettres reportent aux formules 101.

(a) Subdiviser

## Allegro moderato.

h Subdiviser

(h) (2) (1)

(1) (m) (6)

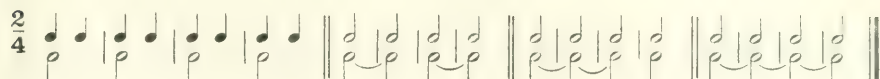
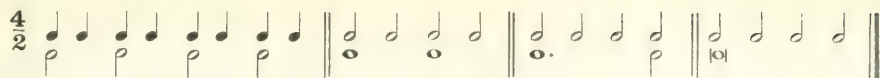
(h) (8) (1)

(10) (12) (m)

(13) (f) (h)



104. Mesure de  $\frac{4}{2}$  brève. La maxime  $\text{|||}$  vaut 2 rondes.



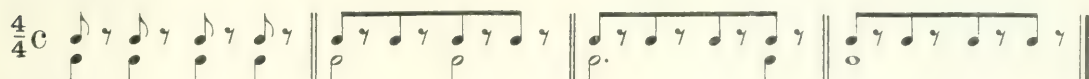
105. temps égaux:



106.



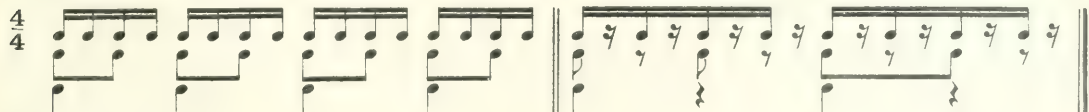
temps égaux:



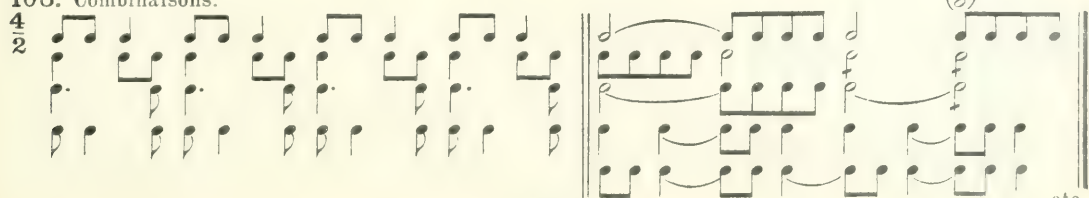
107.



temps égaux:



108. Combinaisons:



etc.

**110.** Transcrire en  $\frac{4}{2}$  les leçons  $\frac{4}{4}$  du volume II, N<sup>os</sup> 24 à 41, 43 à 54, 59 ( $\frac{3}{2}$  et  $\frac{4}{2}$ ), 60 ( $\frac{4}{2}$  et  $\frac{3}{2}$ ), 85 ( $\frac{4}{2}$  d., ♩ | d., ♩ d., ♩ d. ♩ ♩ ♩ ♩ | d., ♩ etc.) 86 ( $\frac{4}{2}$  — ♯ ♮ ♩ ♩. ♩ | d. ♩ ♯ ♯ ♮ ♩ ♩. ♩ etc.); 91, 93 (d.. ♩ d.. ♩).

Allegro moderato.

112. Les lettres reportent au tableau 108.

*Allegretto energico.*

The musical score is written for piano and bass. It consists of five systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). There are also articulations like accents and slurs. The letters (a) through (h) are placed above the staves, corresponding to the 'tableau 108' mentioned in the text. The score is numbered 112, and the page number 79 is in the top right corner.

System 1: Treble staff (a) *p*, Bass staff (b) *p* and *f*.  
 System 2: Treble staff (c), Bass staff (d) *p*.  
 System 3: Treble staff (e), Bass staff (f) *pp* and *f*.  
 System 4: Treble staff (g) *p*, Bass staff (h) *p*.  
 System 5: Treble staff (i) *p*, Bass staff (j) *ff*.



(c)   
 (12)   
*cresc.*   
*cresc.*

(h)   
 (14)   
*p*

(g)   
 (16)   
*p*   
*cresc.*   
 (18)   
*f*   
*cresc.*   
*f*

(b)   
*ff*   
 (20)

(c)   
 (21)   
*f marc*   
 (22)   
 8

## Ton de Si Majeur.

113. degrés

degrés

Comparaison avec *MI* Majeur.

degrés

degrés

## 114. Arpèges.

I  
Piano.

I

10 13 15

I et V  
Piano.

1 3 5

Piano: I V I V I V I

8 11 13

V I V I V I V I

I, V et IV  
Piano.

Piano: I IV I IV I

V IV I IV I IV

I IV V I IV I

V IV I I V I IV V I

## 115. Intervalles.

a) Secondes, tierces.

Piano: I V I V I IV V I IV I IV I V I V I IV I

IV I IV I IV V I V I V I V IV V I V IV I IV



14 17

I IV I IV I IV I V I V I IV V I

b) Quartes, tierces et sixtes.

2 4 6 8

I V I V I IV I IV V I V I V IV

11 14

I V IV I V IV V I IV I IV I V I

c) Septièmes et octaves.

1 2 6

V I IV V I V I V IV V

8 10 12

I IV V V I I IV V I

15 17 19

I IV V I V I IV V I V I

(I V)

## 116. Appoggiatures.

a)

de I

Piano.

montantes      descendantes

degrés

combinées

b)

de I et V

Piano.

c)

de I, Vet IV

Piano.

I V I IV I IV I V I

## 117. Mélanges.

I IV I V I IV

V I IV V I IV (I)

I V IV V I IV

I IV V I IV V

117 bis Récrire la leçon 117 en clé de  $\text{C}$ :

118. Allegro assai. (Assai = Beaucoup)

I IV V I IV V

I IV V I IV V

118 bis Récrire la leçon 118 en  $\frac{4}{2}$  bref.



## Allegro.

119bis Récrire 119 en  $\frac{4}{2}$  bref.

## 120. Andantino quasi Allegretto.\*

Chant populaire russe. \*\*)  
Recueil de N. Rimsky-Korsakow.

\*) Cette indication est de R.K. Elle est évidemment trop subtile, car il est difficile de définir exactement un mouvement, qui soit entre Andantino et Allegretto.

\*\*) Une des caractéristiques des chants populaires russes est la répétition fréquente de courts motifs mélodiques.

20 *più largo* 23

120<sup>bis</sup> Récrire 120 en  $\frac{3}{2}$  bref.

121. **Un poco animato.** (un peu animé)

Chant populaire russe  
Recueil de R. K.

A\*)

B

C

D

\*) Cette mélodie se compose de 2 phrases de 7 temps (3 + 4). Elle est présentée 3 fois (A, B, C) avec des variantes d'accompagnement. La note tenue D constitue une conclusion. C. 45700

122. Transposer en *SI*<sup>b</sup> Majeur les leçons en *SI*<sup>b</sup> des volumes IV et suivants.

Table des concordances:

degrés 1 2 3 4 5 6 7 1

Tonique Dominante

degrés 1 2 3 4 5 6 7 1

Tonique Dominante

123. Exemple: Leçon 1 du vol. IV.

**Allegro.**

124. Transposition de *SI* en *RE* et inversement

*SI* *RE* *SI* *SOL*

1 2 3 4 5 6 7 1

125. Transposer en *SI* Majeur les leçons en *SOL* Majeur vol. I.

126. Exemple: Leçon 46 du vol. I.

Octavier les notes situées trop bas.

*p* etc.

au lieu de *RE*

127. Transposer en *SOL* les leçons 116 à 121 du présent volume (VII).

128. Exercices supplémentaires dans le ton de *Si*, avec modulation.

**Lento non troppo.** (Pas trop lent)

Non subdivisé

*mf* *mf*

8 8 8 8 8 8



Subdivisez.

④

⑧ Non subdivisé.

⑧

Subdivisez.

⑩

⑬

⑰

⑲

129. Moderato.  
(Alla breve 4)

(marc. = marcato, marqué)  
(Alla breve 4 = mouvement  
de 4 bref.) (non subdivisé)

The musical score is for a piece titled "129. Moderato. (Alla breve 4)". It is written for piano in a key with three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into systems, with measures numbered 2, 4, 6, 8, 10, 12, 13, 16, 18, and 20. Dynamics include *mf*, *dim.*, *più p*, *cresc.*, and *p*. Performance markings include "marc." and "Rit.". The left hand features a complex accompaniment with many beamed sixteenth and thirty-second notes, while the right hand has a more melodic line.

## Chromatismes.

### a) Du tétracorde supérieur.

degrés 1 7 7-6 6-5 6-6 7-7

degrés 1 7 7-6 6-5

### b) Du tétracorde inférieur.

degrés 3 3-2 2-1 1-1 2-2 3-3

degrés 3 3-2 2-1 1-1 2-2 3-3

Comparaison des chromatismes (degrés altérés) avec les appoggiatures montantes. Enharmonies, (équisonances.)

degrés 5 6-6 7-7 1-1 1-2 2-3 3-3

degrés 5 5+ 6 6+ 7 1 1 1+ 2 2+ 3

## Appoggiatures.

Certains auteurs adoptent ces deux orthographes indifféremment.





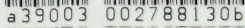


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